

SACRED DANCE GUILD JOURNAL

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SACRED DANCE GUILD FESTIVAL DANCING PACIFIC WINDS July 22-29, 2001

Feel the winds whirling around and filling us with wonder and calm that is so much a part of the Pacific!!

Festival participants will reside and dance at the beautiful Hawai'i Preparatory Academy (HPA <http://www.hpa.edu>) located on the island of Hawai'i in Kamuela in the midst of the rolling pasturelands of Parker Ranch. HPA is located at 2500-ft elevation, but is just minutes away from beaches that are acclaimed as the best in the world. We will have sunset beach dinners, hula instruction, a festive Hawaiian luau as well as a faculty concert, and

opportunities for you to share your dances and joys with the other festival participants. We will have the whole campus to ourselves. Bring your families as we will have activities for ages four up.

The Mascot for our host school (HPA) is Ka Makani (the Wind). Come prepared for the variable winds and warm rains that are the blessings of the islands.

The resident halls feature telephones, hot water, kitchen, free laundry equipment, shared restroom and shower facilities, a fire place and cozy



chairs in the commons area. The rooms are cooled by the continual winds that blow throughout this area.

While dancing in Hawai'i we will respect and revel in its culture. We will visit Hawai'i Volcanoes National Park and tour the island while learning its culture and history. We will be officially blessed by a hahuna (holy person), be treated to an incredible Hula experience, and will be given a chance to pay respects to Pele, the goddess of the volcano and Laka, the goddess of the forest and dance. The Sacred Dance Guild's Annual Meeting and Banquet will take place at the famous Volcano House on the Rim of the Kilauea Crater. This will be followed by Hawaiian entertainment and dance.

Evening dances will be open to the community so you can meet the local island residents. We will dance to live music by musicians who love dancers.

In addition to the schedule there will be centering prayer, 12-step meet-

continued on page 9



Dancing Pacific Winds, SDG Festival 2001

PRESIDENT'S LETTER

What a diverse group-in age, physical abilities, study, knowledge, religions-what a committed and celebratory group. Their quest is real-their faith is strong...I find it so joyfully simple to understand dance as ritual and to desire to use it with focus to the most beautiful, mysterious, healing and loving degree we are capable of conceiving.

These words were written by Margie Gillis, one of our main presenters from Ottawa, and they appeared in her fall newsletter. The words were written about you, all of you, even if you weren't in Ottawa. We, the Sacred Dance Guild, are a diverse group in all the ways she noted, and perhaps in some ways she didn't. But the one thing we hold in common is the understanding that dance informs our faith and helps us to express it.

It is through dance, through the moving body divinely formed and fashioned, that we encounter the infinite. We quest after more, after exploration, after improvisation, after collaboration. We desire that our dance become more than ourselves. And our faith is strong, passionate, not only in our Creator, but also in the dance that we can trust.

We believe in our bodies. We believe in our moving, dancing bodies. We believe in what other dancing bodies tell us. We are the renegades who refuse to honor the Enlightenment which disenfranchised the body as knowledge and informant. We know that it is through the dance that life makes sense, that we come to encounter the holy.

My life at present is at a crossroads-- I am searching for a new job and my mother is dying. It is only through dance that life makes any sense. The mysterious healing and loving of dance, both solo and in community, affirms the holiness of the present moment, of the breath, of the past and the future. In all your diversity, dance on.

Our sympathy and love to Karen Josephson on the recent death of her mother:

*No sorrowful tears, no beating of the breast
For a safe repose has taken me. I dance
Ring dances with the blessed saints
In the beautiful fields of the righteous*

(from an ancient Christian tomb inscription)



Rev. Katharine Harts MFA, Ordination UCC,
Tucson, Arizona, August 2000

SACRED

dance

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Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravala, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Today is Thanksgiving and most of us are busy "dancing" in the kitchen or in the dining area with friends about us. Here in Carbondale we have our special dinner at the Newman Center. It does not include worship dance, but certainly there is a lot of thankful dance going on between the kitchen and the tables as more than two hundred are served.

Connie Tyler has been mailing me copies of all that goes on through e-mail since Lucy Knopf and I do not have that form of communication. The University here has put me on their education net so I will soon be giving you my address. (Connie's new address is 3727 Boyd Drive, Edgewater, MD 21037.)

From all the copies Connie has sent me I will pass on some rather important items that perhaps some of you have missed! At this time of year the Sacred Dance Guild is again appealing to all of us "to put our money where our hearts are." Like so many non-profit organizations, we are in need of money for the *Journal*, for scholarships, for festivals. So, having spoken (written), I hope we all will respond!!!!

Lyuba Pechyonova, from Russia, asked for Sacred Dance Guild materials and wishes to join the Guild. She notes that in 1991 the Rosa Church in Moscow was the first to have a praise and worship dancing group in Russia and in 1994 she became its leader.

Karen Josephson, our president, has asked me to "restart" a bit each time with historical recollections of the Sacred Dance Guild, perhaps entitled "Did you know?"

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15.



LETTERS TO THE EDITOR

From a Scholarship Festival 2000 Participant, August 29, 2000:

I am writing to express my heartfelt gratitude to everyone who contributed in any way, in any amount, towards tuition scholarships for Festival 2000. Without such help I simply would not have been able to afford attending this wonderful, life-transforming event. I believe that seeds were planted there that will grow to benefit not just myself, but numerous others.

To me the annual Festival is both the highlight and the heart of the Sacred Dance Guild experience. If the Sacred Dance Guild truly "welcomes all persons who share a common interest in dance as a language of worship and celebration," as stated in the brochure, then it is imperative to continue providing scholarships to the Festival. Otherwise the Sacred Dance Guild could become exclusive, welcoming only those of certain economic means.

Thankfully that was not so this year; your contributions made a difference!

A grateful SDG Festival 2000 Scholarship recipient and member.

ACTIVIST WANTED

Help-We need a Sacred Dance Guild activist able to go every two years to the America's Assembly as an individual contributor or part of a family vacation plan (different locales, approximately \$500 plus each time) to provide real continuity and financial commitment as Sacred Dance Guild outreach representative!!! (Editor's Note: Get in touch with Forrest Coggan or President Karen Josephson. And check Forrest's article elsewhere in this *Journal*.)

FROM THE DANCE HERITAGE COALITION OF WASHINGTON, DC:

The Dance Heritage Coalition, a national alliance of leading dance libraries and collections announced that Matteo and Carola Goya were listed as one of America's Irreplaceable Dance Treasures. The purpose of the initiative is to heighten public interest in the magnificence and range of America's dance heritage and the imperative to document and preserve it for future generations.

MEMOS FROM THE MINUTES SDG EXECUTIVE BOARD MINUTES

Copies of reports filed at Board Meetings are available to members by request to the President.

IN THIS ISSUE

Festival 2001.....	1
From the President.....	2
Editorial.....	3
Letters to the Editor.....	3

Each One Reach One

Quotations from the Liturgy Documents by Anna Douthwright.....	4
To the Sacred Dance Guild Community by Kathryn Sparks.....	5
A Dancer's Christmas by Father Robert Vereecke, S.J.....	6
Costa Rica - Site of the 4th Americas Assembly by Forrest Winston Coggan HM.....	7
Margaret Taylor Doane, A Pioneer in Sacred Dance From <i>Christianity and the Arts</i>	8

SDG Scholarships.....	8
SDG Festival 2001	9
SDG Idea Corner.....	10
SDG Directory Updates.....	11
Chapter News.....	13
Sacred Dance Guild Activities.....	14
SDG Family Notes.....	14
Recommended Reading/Viewing.....	15
Calendar of Dance Workshops.....	16

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EACH ONE REACH ONE

Quotations from the Liturgy Documents

Gathered by Anna Douthwright

From Constitution on the Liturgy we read:

The Church earnestly desires that all the faithful be led to that full, conscious and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, God's own people" (1 Peter 2:9, see 2:4-5) is their right and duty by reason of their baptism.

In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit and therefore pastors must zealously strive in all their pastoral work to achieve such participation by means of the necessary instruction.

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures and bearing. And at the proper times all should observe a reverent silence.

From Environment and Art by the United States Bishop's Committee on the Liturgy:

To gather intentionally in God's presence is to gather our total selves, our complete persons—a "living sacrifice." Other human activities tend to be more incomplete, specialized, and to claim one or the other facet of ourselves, lives, talents, roles. Liturgy is total and therefore must be much more than a merely rational or intellectual exercise. Valid tradition reflects this attention to the whole person. In view of our culture's emphasis on reason, it is critically important for the Church to reemphasize a more total approach to the human person by opening up and developing the non-rational elements of liturgical celebration: the concerns for feelings of conversion, support, joy, repentance, trust, love, memory, movement, gesture, wonder.

The liturgy of the Church has been rich in a tradition of ritual movement and gestures. These actions, subtly, yet really, contribute to an environment which can foster prayer or which can distract from prayer. When the gestures are done in common, they contribute to the unity of the worship-

ing assembly. Gestures which are broad and full in both a visual and tactile sense, support the entire symbolic ritual. When the gestures are done by the presiding minister, they can either engage the entire assembly and bring them into an even greater unity, or if done poorly, they can isolate.

Beyond seeing what is done, because good liturgy is a ritual action, it is important that worship space allow for movement. Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebration if done by truly competent persons in the manner that benefits the total liturgical action.

From Directory for Masses with Children Canadian Conference of Catholic Bishops:

In view of the nature of the liturgy as an activity of the entire person and in view of the psychology of children, participation by means of gestures and posture should be strongly encouraged in masses with children, with regard for age and local customs. Much depends not only on the actions of the priest but also on the manner in which the children conduct themselves as a community.

Liturgical dance is also an effective way of highlighting occasions and feasts during the liturgical year. The instruction on eucharistic worship invited bishops to consider processions with the Blessed Sacrament, involving the entire congregation on feasts such as Corpus Christi. In the Marriage Ritual, it says, "Music and dance, especially are expressive of the joy the people experience at a marriage."

Liturgical Dance:

"From the beginning till now the entire creation as we know has been groaning in one great act of giving birth and not only creation. We too groan inwardly as we wait for our bodies to be set free." Romans 8:22-24

Our bodies are groaning, our bones are crying out, our spirit longing with deep breath to be acknowledged as sacred. Artists in the area of sacred and liturgical dance have labored hard to welcome the whole person, body, mind and spirit, back into the sanctuary. We have faced the hostility and fear of some because we desire

to dance our prayers in the sanctuary in order to become "competent persons" who will appropriately bring back dance into its rightful place beside other arts such as sculpture, painting and music.

Dance expresses the inexpressible, invisible realities beyond words. Liturgical dance, when well done, is able to express exquisitely and beautifully the prayers of the assembly. Liturgical dance can inspire the people to live the gospel through the incarnation of the Word. Dance can move people to tears when it expresses their deepest longings, hopes and dreams. It also can move people to social action and justice. Liturgical dance can invite the entire assembly to participation "through gestures, actions, and bodily attitudes."

The people of God become one as they unite their gestures and flow as one people. Sacred dance is sublime when it transforms people, bringing life to an often rigid, fragmented and stagnant world. It can lift people out of despair. The world needs beauty so that we do not sink into despair. In the words of Pope John Paul II at the International Society of Christian Artists in 1986:

"The church needs artists and artists need the Church. More than ever, the world in which we live needs spiritual values—values which your work helps to communicate."

Western culture has been profoundly influenced by immigrant people from third world cultures who have brought with them their gifts of art, music and dance. We now live in a global community that wants to express a new way of being that reflects our lived reality. Bodily expression is part of that reality for a large part of our population, including the majority of emerging generations.

Dualism is an "ism" of the past. The split that it creates is unhealthy. Our whole being groans inwardly in one great sigh to bring forth a vision of love for the future that celebrates the human person in all magnificence.

"It was You (Yahweh) who created my inmost self and put me together in my mother's womb. For all these mysteries I thank You: for the wonder of myself, for the wonder of Your works—Let all that breathes praise God—Praise God with tambourine and dance." (Psalm 139 and 150)

EACH ONE REACH ONE

From Kathryn Sparks to the Sacred Dance Guild Community

The statement of faith below was presented in the program of a concert entitled *Angels Catch*, which took place in Charlottesville, Virginia on September 15-16, 2000. It is the first program I have produced and directed and therefore is very special to me. I wanted to share this statement of faith with you because it is my belief that it will resonate with many of you. Also, I wanted to let you know that this entire concert actually came about as a result of a small performance piece I was working on during the summer of 1999 and which I showed in Cleveland at the annual festival.

That three-minute solo piece in 1999 turned into a ten-person, 15 minute long dance entitled "Remembering How to Breathe." It featured the music of Cirque du Soleil, poetry, and Old and New Testament texts (Micah 6:6-8 and 1 Corinthians 6:20). The characters in the dance are a woman, an angel, a judge, a mourner, and God (played by 3 men and 3 women as an entire unit). The story is about a woman who is called by God to confront the judge inside of her, forgive this judge, and ultimately to use the gifts God has given her. "Breath" in the piece is a metaphor for "Dance."

I thank those of you at Festival 1999 for your encouragement and support of my choreography! Latifa Berry Kropf (the only other Charlottesville SDG member) danced beside me in this piece as the mourner.

The statement of faith from the printed program: I don't know which came first, dancing or going to church, but I've been doing both for about as long as I can remember. As the daughter and granddaughter of Presbyterian ministers and church musicians, I grew up immersed in a world that revolved around Sunday morning services, Wednesday night programs, youth group gatherings and meal conversations which covered a wide range of church-related topics. While there are downsides to "the church," as with any human construction, this community, which nurtured me as a youth and sustains me as an adult, is dearest to me in life. What then to do with the other world of which I was and am a part?

Most of my life has also been spent in dance studios. Day in and day out of after-school classes, years of "Nutcrackers," and in college, trying new techniques, taking risks in improvisation, "hogging" the dance floor at parties with dancer friends. The bonds within this community are strong

too; there is something indescribable about sweating for beauty and form beside the same people every day. It is like speaking another incredibly powerful language together. These two worlds were separate during my growing years. What to do with them? How different they seemed at first glance. How to integrate them, set them at peace with one another?

I gave up one. I gave up the other. I came back to one. I came back to the other. But I came back to both in a different way. The spark may have been the five months spent on the sacred island of Iona, off the northern coast in Scotland. I began interpreting hymns and scripture through dance; clearly my relationship to "the dance" changed there. But, as with any formative experience, the spark becomes com-

mitment becomes the way one lives life, *becomes* the Dance. And this process is grace. I find that after years of searching, the worlds are coming closer to each other, almost touching now-being "Christian" and being a "dancer" are one and the same thing. Through dance I serve the church, and the church is out in the world.

Tonight you will see a modern dance concert, meant to inspire a unique response from each individual. The dances are as varied as the choreographers' experiences. These choreographers who join me are friends of faith as well as dancers; we have posed the hard questions of faith and of the church together and have danced beside one another. It is a privilege to share this concert with them. It is with deep joy that I share this concert also with you.



Angel (Cat Maguire) speaks to woman (Kathryn Sparks):
Be not afraid. I have been sent to remind you how to breathe. For you have forgotten this most basic knowledge in your ardent pursuit of the air.

EACH ONE REACH ONE

A Dancer's Christmas

By Father Robert Vereecke, S.J., (From *Dance Magazine*, December, 1998)

If it's Christmas and it's dance, it must be *The Nutcracker*. Unless you're in Boston. Of course, Boston has wonderful productions, large and small of *The Nutcracker*, but there is also *A Dancer's Christmas*, a local holiday tradition for the past eighteen years with a choreographer who is a Jesuit priest.

When people ask me what I, a Jesuit priest, am doing, working in the world of dance, I suggest that they refer to the December 1978 issue of *Dance Magazine* and read the article "The Bible as Dance." There the author, Giora Manor, speaks of the Jesuit Biblical Ballet. It was here that I, a Jesuit priest and trained dancer and choreographer, discovered for the first time the role the Jesuits played in the history of dance. I am delighted to let those who wonder about a Jesuit priest-choreographer know that dance was an integral part of French and German Jesuit schools in the seventeenth and eighteenth centuries. Any dance historian knows the contribution of Pere Claude Francois Menestrier, another Jesuit priest, in his 1782 *Des Ballets anciens et modernes selon les regles du theatre*, and it was even said during the time of Louis XV that "there is no one like the Jesuits for doing pirouettes" (Judith Rock, *Terpsichore at Louis-Le-Grand*, 1996, p.39).

This Jesuit started pirouetting at a very early age but did not study dance formally until my studies for the priesthood. The founder of the Jesuits, St. Ignatius of Loyola (1491-1556), said that one could "find God in all things." Jesuits have been involved in all of the art forms as painters, musicians, dramatists, and choreographers. I was fortunate in having the opportunity to study ballet and modern dance while I was studying philosophy and theology. More than any other human activity, dance revealed to me the wonder and mystery of God!

In 1971 there was a gathering of Jesuit artists from around the world at the University of Santa Clara. It was there, at the advanced age of twenty-one, that I had my first ballet class. It was breathtaking in its beauty, and I have been doing plies ever since. I began to train with Diana Morgan Welch; I continued to study in New York City and with Margot Parsons in Boston. In 1980 I began creating *A Dancer's Christmas*, which Christine Temin of the *Boston Globe* called the "religious alternative to *The Nutcracker*."

Karen Campbell of the *Boston Herald* describes the experience as "colorfully festive, emotionally moving, and spiritually nourishing in its reminder of the true meaning of Christmas."

A Dancer's Christmas uses familiar stories and traditions to present the wonder of the season from a dancer's point of mystery to the holiday that calls out for dance. We sing Christmas carols in churches and homes, but most people do not know that the term, *carol*, was derived from a dance form. The songs of this holiday call for movement and dance to accompany them! A medieval Christmas carol, "Tomorrow Shall Be My Dancing Day," uses the image of a divine-human dance to express the depth of the Christmas story.

This holiday is more than merely a fairy tale. There is a remarkable truth that is hidden in the Christmas season. God is at the heart of human life. The Christmas story is truly a tale of the heart, another kind of wonderful love story.

The first act of *A Dancer's Christmas* uses the stories of the Bible to bring to life the familiar characters that are usually read about or shown in tableaux. One of my earliest memories of Christmas performances was going each year to Radio City Music Hall to see its spectacular holiday show. I remember everyone dancing except Mary and Joseph. They were meant to be stationary. Not in *A Dancer's Christmas*! They are at the heart of the dance that tells the familiar story through the movements that express not only the narrative but also the emotional relationships among the characters.

In the latest reworking, the first act, "For All Time," is about Mary's memory of the transformative events in her life - The Annunciation, The Visitation, and The Birth - woven together with events from the adult life of Jesus. Everything is seen from her perspective of her son's death. There is a complex juxtaposition of the story of Jesus' birth and of His death. The image of a young Mary of Bethlehem, holding the newborn and surrounded by angels and shepherds, is seen downstage; in the background is a Pieta, the image of the mature Mary, holding her son's body after its removal from the cross.

The second act takes place in medieval times, with marvelous music by the Boston Camarata. There are dancing monks and nuns, traveling players, jesters, angels, and a whole host of townspeople who witness the miracle of new birth. The piece is inspired by the medieval custom of players who went from town to town, performing mystery and



Katie Espinoza, Jodi Colett-Hoystadt (Jester) and Howard Enoch (Monk) in "The Town of Miracles," the second, or medieval, act of *A Dancer's Christmas*

miracle plays. In this story, the performers are dancers who delight their audiences each year with the wonderful and sometimes comical elements in the story of the birth of Jesus. Entitled "The Town of Miracles," this act invites the audience to enter another time and place to experience the timeless message of the Christmas story.

The third act, "Christmas Memory," is more contemporary and uses familiar carols woven together with images from my own childhood. This work is meant to connect with the experience of Christmas in all its joy and simplicity. The act begins with my memory of the fifth grade, when I was in charge of the Christmas pageant. As the class sang "O Holy Night," I fell to my knees - and all the other students did the same. I suppose it was my first piece of religious choreography! A visual offering is a sight of dances that evoke the spirit of Christmas through spiritual expression and communal celebration.

A Dancer's Christmas, now in its eighteenth season, remains an aesthetic and spiritual experience. Thanks to this unique celebration of the holiday, thousands have experienced its true meaning through the beauty of music, story, and dance, woven together in a fabric to reveal the wonders of the Christmas story over the ages.

(Editor's Note: Since this article was written in 1998 this will be the 20th anniversary for this particular tradition.)

EACH ONE REACH ONE

Costa Rica - Site of the 4th Americas Assembly: Where Representatives of all Aspects of Dance will Gather From Nations Throughout the Americas

By Forrest Winston Coggan HM

The World Dance Alliance has announced that the April 2001 Conference of the Americas Center will take place in San Jose, Costa Rica with venues at the National Theater, Melico Salazar Theater and in the historic Centro Nacional de Cultura, home of the National Dance Company and two theaters.

Panels, workshops and WDA interest group meetings in choreography/performance, education/training, exchange, health/welfare, research, scholarship/documentation will be held in that same building.

This year's conference will take place over three days: April 27, 28, 29. Sunday, the 29th is always International Dance Day, so there will be a special national celebration by Costa Rican dance companies.

Special activities, guided tours to museums, etc. are included. Vacation packages are extra.

Main sponsor is Costa Rica's ministerio de cultura. Co-chairs are Grant Strate (Americas President), Patricia Carreras (V.P. for Central America and Costa Rica's Vice minister of Culture, Youth and Sports.)

The Big Question is will the Sacred Dance Guild be Present to Represent its development program? In 1995 the SDG was recognized at the Assembly in Mexico City. I went at the urging of Mary Jane Wolbers and was assisted with funds and materials from the Guild. That site was the brilliant Centro Nacional de las Artes. I found much enthusiasm for Guild promotional materials.

Here were people eager to exchange ideas, information and solutions to problems. Here were not only dancers, choreographers, and company directors, but teachers, therapists, critics, historians, archivists, designers, anthropologists, managers, promoters, — all coming with common concerns including physical, emotional, mental, and spiritual aspects of human development.

The 1995 report to the SDG *Journal* mentioned that there are three World Dance Alliance Centers now operating in Asia, Europe, and the Americas. Another is underway for Africa, and perhaps the Middle East as well. These centers offer their own

assemblies every other year. Plus, there are global assemblies. Just last year a week-long "Marathon" was held in Philadelphia, and this year's Tokyo meeting will be with groups coming from all over the world.

How Did We Arrive at This Point of Global Collaboration? (Allow me to offer a view from my own experience.)

In the 1950s American Modern Groups began joining forces, albeit informally, notably in Washington D.C., Chicago's North Shore, and Tucson, Arizona.

In 1956 Sacred Dance Groups in New England formed the Eastern Regional Association with a 1957 Newsletter and change of name the next year to Sacred Dance Guild.

Dance Councils began to form in the 1960s, drawing on widely divergent interests in dance, therapy, education, etc. where some real ignorance and animosity had existed before. These incorporated on non-profit basis and began to exercise financial and political clout. Notable were those in Madison and Milwaukee, Wisconsin; Greater Lansing, Greater Grand Rapids, and Jackson, Michigan.

Community Dance Councils were followed by State-wide Councils and Assemblies, State and National Councils and Endowments. In 1967 Teatro Internacional published the "How to" booklet The Dance Council (Coggan), A Guide to Mobilizing Dance Interests, distributed by the Michigan Council for the Arts which stimulated local and state organizations in other parts of the U.S.A.

A growing tide of articles on these subjects appeared in the newspapers, in National Dance Teachers Guild and other important national organizational newsletters.

From all reports the 1980s found Global Dance meetings in Essen, Germany, and in Hong Kong 1990 which some SDG members may have attended. New York City (1993) hosted The First General Assembly for the Americas. Then Mexico City and 1997 Vancouver, B.C. with similar growth abroad. To give the readers an idea: The Global Philadelphia week in 1999 presented groups from Japan, China,

Australia, Brazil, Korea, Turkey, Argentine, Mexico, Spain, Taiwan, Ghana, Venezuela, India, England, Germany, France, Malaysia, Singapore, Hong Kong, Sweden, Costa Rica, and Guatemala.

Our Sacred Dance Guild Festivals increasingly include dance from numerous cultures. And at one time the Guild had a membership in the World Dance Alliance. It seems that that hasn't been true of late. Have we succumbed to the view that sacred dance in the U.S.A. is only the province of organized religion? But we KNOW that sacred dance must exist in freedom to create its own "Sanctuary" ANYWHERE in time and space.

In Mexico City there was an embarrassing number of opinions that current dance in the U.S.A. was "souless" or "without spirit." Not so in other nations. Is this because older world cultures are always ready to draw on the spiritual depth of ancient traditions for their contemporary exploration?

I am reminded instantly of that extraordinary SDG '88 Festival where Denver choreographer David Taylor's Company gave us a theatre concert of major metaphysical works! Could the Guild somehow commission such an amazing event but stage in an important public venue? With a wise and generous sponsor—even the Americas Assembly in 2003!



Trina Nahm-Mijo performs her award-winning piece "Clay Woman".

EACH ONE REACH ONE

Margaret Taylor Doane A Pioneer in Sacred Dance

(From *Christianity and the Arts*, Fall, 2000)

Margaret Taylor Doane has been called one of the pioneers of the sacred dance movement in the United States. Sounding spry over the phone from her home in Spokane, Washington, Doane at the age of 92 can remember the heady times of the 1930s when dance instructors, such as Marian van Tuyl, were influenced by Martha Graham.

Under van Tuyl's tutorship, Doane took creative dance classes at the Chicago Theological Seminary, where she learned to appreciate the spirituality of movement. After marrying Chester B. Fisk, a pastor, she started to use movement at a Congregational church in Hanover, New Hampshire. "You can do anything you want," the elders had told her. "Just don't call it dance."

"In our culture, we seem to have an intellectual understanding of religion but are wary of anything that might require movement in church," Doane explained. "Perhaps people are afraid that dance is superficial, yet all cultures have dance, often within the context of religious ceremonies."

Doane is modest about her accomplishments, saying she was merely trying to make sacred dance simple and meaningful for people. Yet others are aware of her contributions. Whitworth College in Spokane awarded her an honorary doctorate two years ago, and Toni' Intravaia, editor of the *Journal of the Sacred Dance Guild*, credited Doane as one of the founders of the Sacred Dance Guild, a true pioneer in the field who is still influencing sacred dance. Doane taught dance at the guild festivals up until a couple of years ago.

"I wasn't the only one," Doane explained. "My angle was to think of movements that were simple enough for people in the pews and to choreograph group presentations in churches. I'm actually quite shy, but I discovered at an early age that I liked to dance in groups."

A daughter of a pastor in Hawai'i, she was first influenced by the freedom of movement that she observed on the island. "I rarely saw hula dancing because that type of dancing was dedicated to the gods, and the missionaries didn't approve of it."

Many of her creations inspired by biblical figures live in memory only. In the 1940s and 1950s, she didn't record her choreography and filming of dance was still rare. But she did leave a lasting legacy in her writing. The author of seven books, her first work in 1950 was entitled the *Art of the Rhythmic Choir*, a history of religion and the dance.

In commenting about sacred dance in contemporary churches, she says the movement is slow but steady. She sees each of the denominations reaching out in different directions. The Catholics often prefer a sacramental understanding of dance and perform at conferences. Presbyterians and Congregationalists express social action concerns, and the Evangelical churches are combining dance with pentecostal movements. She sees an especially health trend in the way therapists are using dance to reach abused women and children.

Dance has always been a mainstay in Doane's life. Although she has had her share of ups and downs—one divorce and the death of two husbands, Walter Taylor and Monty Doane—she continues to believe in the enduring power of dance as prayer.

SACRED DANCE GUILD SCHOLARSHIPS

Deadline March 1, 2001

Scholarships are available for full Festival Registration Tuition waivers for Sacred Dance Guild Members to attend the "Dancing Pacific Winds" Festival in Kamuela, on the Big Island of Hawai'i, July 22-29, 2001. If you wish to register for the festival early to take advantage of the early discounts, please indicate on your registration form that you are applying for a scholarship. Please note, room and board and transportation expenses are separate.

Criteria for selection of scholarship:

All scholarship winners will be expected to provide volunteer support services at the festival. These services may include set-up (need to be on site July 21st) take down (Stay all day the 29th), registration, resource room, assisting main presenters, door people at events. We can also use people with word processing/computer skills on site. If you have other ideas, let us know. Application: All information must be provided or application will not be considered.

Name _____
Address _____
Phone _____ Fax _____
E-mail _____

Answer all of these questions.

1. Describe your current activities in sacred dance, locally, nationally and internationally.
2. Date(s) of SDG membership.
3. Involvement in Sacred Dance Guild.
4. List how you expect to benefit from the Festival.
5. List how you will share this experience with your local group.
6. Financial need, include any other sources who may provide you with funding.
7. List skills, or what type of volunteer work, you would be able to do at festival 2001.

DEADLINE: March 1st, 2001

Send applications via mail or email to:

Luisa Wyant, 808-735-7122, Cluisa72@hotmail.com 3856 A Claudine St., Honolulu, Hawai'i 96816



SDG FESTIVAL DANCING PACIFIC WINDS

July 22-29, 2001

continued from page 1

ings, labyrinth walking, meditation, healing arts, massage, swimming, jacuzzi, tennis, weight room, meditative walks, hikes, beach going, horseback riding, and indoor and outdoor dancing.

Sample schedule at a glance (<http://www.sacreddanceguild.org>) July 22-Executive Board 9 am, board at large meeting 2 pm, registration, scavenger hunt, contra dance, live music.

July 23-The first full day of festival including treasure hunts, sampler classes for main presenters, Lei-making and giving.

July 24-Head to Volcano National Park, full day of Hawaiian cultural events and hula, dancing on the rim of the crater and throughout the park. The annual meeting, including dining and dancing will be held at the famous Volcano house.

July 25-28-The daily schedule will include wakeup adventure, worship, main presenters, afternoon adventures, workshops, a time to share your dance. Evening events will include concert, contra dancing, luau, beach barbecue, community dancing, dances from around the world.

July 29- Worship service bringing together the winds of the week will close by 11 am.

This is a family-oriented experience. Offerings are available for children ages four and up and adults of all levels of experience. The festival includes liturgical

dance, lyric jazz dance, yoga dance, Asian modern dance, music and songs from religions of the world. Many types of hula and Pacific dances will be featured. Choreography will include experiences for trained dancers and for the happy movers. We will have clay work, pastels, chalk, mask making painting banners, finger painting, body painting. There will be literature based events including poetry. Live music will be part of many events.

Main Presenters at a Glance:

Dr. Trina Nahm-Mijo Ph.D., Hilo Hawai'i "Creating the Fourth Wind to the Fifth World." Asian modern transformational dance open to ages 10 years and up and all levels of dancers.

Kara Esposito, Artistic Director Omega Dance Company, New York City via Bali "Choreographing Wind Rituals: The Art of Making Spiritual Dances," for experienced or trained dancers.

Rev. Katharine Harts MFA, Tucson, Arizona: "The Winds Blow us Together." Individuals will be gathered together to form a common ground, hearts desiring, tongues invoking hands creating one holy will. Open to all levels of dancers age 16 and up.

Kumu Hula Pekelo Day. The Hula is a beautiful flowing dance that tells a story. It began in ancient Hawai'i as a form of worship. Hand and leg movements are combined with facial expressions. Beginning

and Intermediate/Advanced Kahiko (ancient) and Auana (modern) Hula, culture and arts, chanting and use of implements. All ages and levels.

LeilahBe, Haiku, Maui, "The Breeze has Secrets to Tell." Experience sacred dance, prayer and song from many world religions, learn to lead and create dances. All ages and levels.

Lisa Yee MA Waikola, Hawai'i, "Boundless Dance in the Mountain Breezes" for youth of all ages and families.

UPDATED Early Registration Information:

Registration forms will be available January 1, 2001. Tuition for SDG Members if received by March 1st, \$250, by April 1st \$300 and after April 1st \$350. The non-member tuition includes SDG membership received by March 1st \$300 by April 1st \$350 and after April 1st \$400. Seniors (65+), minor faculty and children under 18 and full-time students receive a \$50 discount on any registration rates quoted above. Full refunds are available until April 1st, 2001. After April 1st a \$50 fee for cancellation. After July 1st no refunds, but tuition and room and board may be transferred.

Registrar: Judy Barnett, 1909 East 3380, South Salt Lake City, Utah 84106, phone 801-461-0616 igbarnett@utah-inter.net FAX 801-463-6363.

All accommodations are available at Hawai'i Pacific Academy and include room and board. Space is limited. There will be buffets including a vegetarian entrée served in the dining room. Double rooms including food are \$70 per day per person and single rooms including food are \$90 per day. Camping and sleeping accommodations in the Gym include three meals for \$35 per day per person. One night deposit needed by April 1st. Meals for non-residents may be available. Washer and dryers, irons and ironing boards are available in dorms.

As a followup to the SDG Festival 2001 there is an opportunity for visitors to attend the international hula conference "Ka 'Aha Hula 'O Halauola" in Hilo, Hawai'i July 29-August 4, 2001. For more information check the website: <http://www.hulaconference.org> or contact the Registration Manager, Leina'ala Thornton at 808-934-7722.



Trina Nahm-Mijo, performing for nuns at the Myanmar Golden Temple in Lumbini, Nepal (birthplace of Buddha).

THE SDG IDEA CORNER

From Brenda L. Doyle on the Constitution Chapter's Fall Workshop:

Anita Bondi's portion of the workshop entitled "Body Wisdom" focused on "reconnecting to the body through storytelling, movement, and voice." She started by having the group utilize the entire space with improvisational warm-up exercises and a technique she frequently uses called "walk, run, stop." Initially, at the "stop" point the participants were instructed to vocalize how they felt at that moment. This verbalization further developed into storytelling while moving, with the spontaneous choreography directly reflecting the elements of the story. Another great exercise she introduced was to have the bodies of the participants imitate the shapes present in the space, both in static positions and then in flowing movement.

Throughout her instruction, Anita gave credit to her mentors for the teaching methods she shared. For this specific work, she brought many techniques from Liz Lerman and from Cynthia Winton-Henry and Phil Porter.

Due to Anita's training a student could worry about being insufficiently prepared. Anita, however, assessed the varying lev-

els of dance skill represented at this workshop and respectfully tailored the lessons to all by encouraging self-expression, while she also provided opportunities to the more advanced.

The workshop built in intensity from the morning warm-up in the Fellowship Hall until the late-afternoon full-group im-

provisational presentation in the sanctuary with no audience except the participants.

Anita guided the group to reach inside for their feelings and their wisdom, making them individuals and creating their own interpretations to music and language, which became personally sacred and offered to a present and caring God.

One who visited the Web Sent in by Colley Ballou

A comment from someone who visited our website: I have always had a passion for dance, especially to Christian music....it so lifts my spirit....however, I have found it to be something I have hesitated on sharing with others. I know that it is a gift from above, and have not yet found a way in which to use my gift. I was so happy to

read about your webpage through a newspaper article that my bible study teacher had clipped for me. She is one of the few people I had told about my true passion for dancing/praising the Lord. I knew that there is something to this....THANK YOU FOR BEING HERE. (Editor's Note: Don't forget to look in on the web.)

Visit the SDG web-site
www.sacreddanceguild.org

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Come dance the song of your soul!

1. *Phragmites australis* (Cav.) Trin. ex Steud.

The image shows a dark, textured surface, likely the cover or endpaper of an old book. A vertical strip of lighter, possibly leather or cloth, material runs along the left edge, suggesting a hinge or spine area. The main surface is dark and has a mottled, aged appearance with some visible wear and discoloration. There is no text or other markings visible on the surface.

SACRED DANCE GUILD DIRECTORY UPDATES

Advertise in the Sacred Dance Guild Journal

Ad per ONE (1) Issue

One-half page	\$100.00
One-quarter page	60.00
One-eighth or business card	40.00

Ad per THREE (3) issues

One-half page	\$275.00
One-quarter page	150.00
One-eighth or business card	95.00

Classified Ads and Personals

1-10 words	\$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

SACRED DANCE GUILD CHAPTER NEWS

New York, Southwest Connecticut Chapter

"A Dancer's Sabbath" under the leadership of Christina Edwards-Ronning was held on October 1st at The Church of St. Ignatius Loyola in New York City.

Northern California Chapter

From the Newsletter of the Northern California Chapter: Workshops are planned for February/March and May with a concert scheduled for June/July. (Editor's Note: There were beautiful colored photos in the Newsletter of the Ottawa Festival.) The Graduate Theological Union presented Pandit Chitresh Das, master of India's classical Kathak dance "Sound and Motion as Human Unifiers," at the Julia Morgan Center for the Arts in Berkeley.

Canadian National Capital (Ottawa) Chapter

From the Sacred Waves Fall 2000, Vol. 7, No. 13: The following events were held: November 3 "Dancing Divine Diversity," "Devotion Through Motion" in five fall sessions, "Dances of Universal Peace" held the third Saturday of each month, "Drum Circle" on October 21 and November 18, "Return from our Inner Exile," Advent Labyrinth Sunday December 3.

Guild Member Events were held: "Change the World," "Dancing with Anne Pitman," "To Essence Through Dance," "Spiritually Based Bartenieff Fundamentals Workshop," and "Drumming with Leo." Celtic Evensong and Sacred Dance was held on four Saturdays with Deborah Bethell and Nancy Tate.

Other events: "Vells of Isis," "Descent of Ishtar," "Nia Dancing," Perth Dance Company" classes, "Let the Spirit Move You," "Creative Dance," "Soulful Embodiment," "Labyrinth Meditation Workshop in Montreal," and "East Indian Temple Dance and Spirituality."

Constitution Chapter

The Avodah Dance Ensemble presented fall workshops on Psalms of Ascent: Succot Rituals and the Psalms, Expressions of Praise in the Psalms, and Expressions of Darkness in the Psalms with JoAnne Tucker and Amichai Lau-Lavie at the New Dance Group Arts Center, Jersey City, NJ.

Southern California Chapter

The Sacred Dance Guild Fall Workshop "Journey from Contemplation to Jubilation" was held October 28 at the Padre Serra Catholic Church in Camarillo. Stella Matsuda led the Morning Meditation, Cathy Saine led the Labyrinth Walk, and Tani led the Asian Dancing.

On June 10th and 11th a Sacred Arts Festival was held at the Pasadena Convention Center. It was presented by St. Andrew's Abbey in Valermo and the Archdiocese of Los Angeles. The Alleluia Dance Theater, Carla DeSola's Omega West Company, and the Valermo Dancers.

Elaine Friedrich reports on the October 28 Workshop "Journey: from Contemplation to Jubilation." The day began with T'ai Chi movements in the Padre Serra Catholic Church and was followed in the parish hall by personal journeys through the labyrinth. The afternoon concluded with celebratory

movements in procession with candles and a Chinese ribbon dancing.

Oh-Penn Chapter

The First United Methodist Church presented "Visions in Sacred Dance" on November 10 with Rosalie Branigan as leader. On the following day a Sacred Dance Workshop was held - a weekend of learning, worship and fellowship.

Fanchon Shur of "Growth in Motion, Inc.," reports 2000 classes and events covered Moving from the Soul, Lifelong Back Health, Fundamentals of Developmental Movement, Fundamentals of Developmental Movement and Choreography as Healing.

Potomac Chapter

The Christian Performing Arts' Fellowship, Washington, D.C. presented Haendel's "Messiah" and "Clara's Christmas" December 1st at Hytton Chapel, Woodbridge, Virginia and on December 8th at Constitution Hall, Washington, D.C.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

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413-268-3294 • e-mail: roz/alton@crocker.com

SACRED DANCE GUILD ACTIVITIES

Alabama

JoAn Flanigan reports that the *Chi Rho Dancers* danced "All That I Need" (Music by Twyla Paris). JoAn learned this from Karen Clemente at SDG Gathering at Kirkridge in 1993. The group will perform "Cherry Tree Carol" December 31.

Illinois

Reverend Joseph Brown had a special Mass December 17 at St. Francis Xavier in the evening. Simone Becque and Jenny Mitchell of the Motion Choir used the music "Lord of the Dance" for their dance as worship.

New Jersey

Sylvia B. Bryant reports that she led a Sacred Dance Workshop "Dancing the Spirit/Sacred Dance" in October at the First United Methodist Church of Montclair. On November 4th the Fall Dance Guild Workshop was held at the Verona United Methodist Church. The workshop included sharing of informa-

tion concerning the Sacred Dance Festival held in Ottawa, using the Scriptures/Music for Sacred Dance and inter-generational Sacred Dance Techniques and the use of props for Sacred Dance. Choreography was taught by Judith Burrell.

SDG FAMILY NOTES

At the Executive Board meeting in Ottawa, it was unanimously decided that we needed a section devoted to our members' family lives which would deeply concern us to know more about. In so many instances, no one hears about their journeys. This column is the beginning of an answer to this plea. Do feel free to send any notes or concerns about our SDG Family.

SDG DIRECTORY UPDATE

Please check the SDG Journal Directory listing for your e-mail address. Make corrections to: Carla: Cekram@aol.com - Carbon Copy to: Colley@juno.com

ARCHIVES UPDATE

Arrangements have been completed to move the Archives to the Dimond Library / Archives and Collections Division, University of New Hampshire, Durham, New Hampshire. This is a new nineteen million dollar facility with exceptional technology and accessibility.

Materials for the Sacred Dance Guild Archives are welcomed. Please identify all items - programs, newsclippings, tapes, videos, chapter newsletters, photos, etc. - giving Guild and member involvement, date, place and source. Print and electronic memorabilia should include name and date of publication, and identify an individual or group as member(s) of the Sacred Dance Guild. Remember to recognize your affiliation with the Sacred Dance Guild, and give the month, date, and year of the event in your publicity. We will do our best to restore older items for the Archives, and return originals on request.

The Sacred Dance Guild Archives contain no video tapes, especially of Festivals. Donations will be gratefully received.

Send by **FIRST CLASS MAIL**, in appropriate document mailer (or equivalent), to Mary Jane Wolbers, Archivist, P.O. Box 187, Temple NH 03084.



In preparation for Dancing Pacific Winds, SDG Festival 2001

RECOMMENDED READING / VIEWING

Publications offered by the SDG's Publications Project, Danielle J. Henjum Smith, Publications Project Coordinator, 5001 Oakley, Duluth, MN 55804:

"The Healing Ways of Sacred Dance: Personal, Communal, Global," experiences, ideas, and reflections of 13 dance artists; 32 pages; \$4.00 + .70 mailing cost.

"Perspectives on Sacred Dance: Theological, Spiritual, and Artistic Views," thirteen sacred dance artists share their wisdom for contemplation and growth; 41 pages; \$4.00 + .70 mailing cost.

"Choreography for Worship and Spirituality: Guidelines*Ideas*Dances," six simple dances and six articles on choreography; \$3.00 + .70 mailing cost.

"Registry of Sacred Dance Guild Companies, Groups, Soloists," profiles 37 individuals and groups from across North America offering performances, workshops, therapy, celebrations, ceremonies, consultations, and lecture-demonstrations within worship, retreat, conference, community, stage, and liturgical settings. Each profile includes background, mission or inspiration, religious affiliation, how to contact, services offered, photos, and fee, \$4.50 + \$1.00 mailing cost.

"A Time to Remember," narrative of 40th Anniversary celebration banquet during Festival '98, as written and presented by Toni Intravaia, \$4.00 + .70 mailing cost.

(Editor's Note: A new publication entitled "Youth & Sacred Dance" is in the works.)

"Sacred Woman, Sacred Dance: Awakening Spirituality Through Movement and Ritual" by Iris Stewart, published by Inner Traditions, International.

Past Sacred Dance Guild president, Joann Flanigan has praised it: "It's a beautiful book! I just love it - it is on my coffee table right now, and I read in it every chance I get. I am just so impressed with the amount of research in it. It will certainly make a major contribution to the field of sacred dance and for our Sacred Dance Guild."

For information visit Iris Stewart on website: iris@SacredDancer.com.

From Anna Douthwright

On the banks of the Rideau Canal,
Shimmering webs of light
Hang delicately in balance
Waiting...
We weave our web,
Dancing our strands from four directions
Converging in celebration.
Each day we face a new direction:
Awakening to new risks,
Centering in reality,
Connecting our lives,
Transforming in sacred fire
We are the Fire warming our world,
Light on the hill, glistening strands.
Beauty spilling through the city streets
A spider spins from the centre
Of the web hanging from my studio,
I give thanks for Mystery
Where all is held in balance.
Let us continue
Weaving and working our lives
God's reign continues to grow!!

Thank you to all the visioning team in Ottawa for the incredible job you did in organizing "Sacred Dance Festival 2000." The event was so rich, varied, and healing. It propels me forward into the year 2001 with new hope and direction. I thank you in a special way Ruth and Wendy for your leadership and vision. Thank you for honoring



me in this beautiful way that was humbling and empowering. On this evening as I prepare to journey to my homeland in England, I take with me an openness to another season of creativity which will be a surrender to love.

Please contact me if you are interested in buying my slide show "Seasons of Creativity" (\$12.95).

WEB-SITE CALENDAR UPDATES

Keep your activities posted on the Internet.

Check for format www.sacreddanceguild.org

Click on calendar .

People do search the Internet for workshop leadership and events to attend.

Colley Ballou, Public Relations Director, e-mail: Colley@juno.com

Video Order for Videos from Festival 2000: \$20 each US - \$25.00 Canadian. Make Checks or Money Orders payable to: National Capital Sacred Dance Guild Chapter and mail to: Wendy Morrell, 2931 Ahearn Avenue, Ottawa, Ontario K2B 7A2.

Video 1: Opening, Closing, Banquet Footage

Video 2: 1st half Weavers Gallery
Video 3: 2nd half Weavers Gallery

Video 4: Thurs. Sharing & Interviews - DeSola, Josephson, Johnston, Brown, Sandburg, Knox

Video 5: Faculty Concert

CALENDAR

December 18, 2000 - *Avodah Dance Ensemble* with JoAnne Tucker "Expressions of Darkness in the Psalms" at the New Dance Group Arts Center, Jersey City, NJ. Contact: *Avodah Dance Ensemble*, 243 5th Street, #9, Jersey City, NJ 07302.

December 24-30, 2000 - Dance Midrash Workshop, Kibbutz Lotan, Israel. Contact: JoAnne Tucker, 201-659-7072, e-mail avodah@worldnet.att.net

December 31, 2000 - New Millennium Celebration "Rejoice Greatly for the King is Coming!" at David's House, Kansas City, Missouri. Contact: David's House e-mail Come.n.worship@Davidshouse.org.

January 8-12, 2001 - Carla DeSola teaches "Dance of the Women's Spirit" at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. Contact: PSR Registrar, 510-848-0528.

February 3, 2001 - "StoryDance & Healing" with Betsey Beckman, St. Monica's Church Trepp Center, Santa Monica, CA. Contact: Cathy Saine, 805-484-0606.

February 11, 2001 - New York/SW Connecticut Chapter Workshop, St. Ignatius Loyola, 84th and Park Avenue, New York, NY. Contact: Ann Pomeray, 845-362-1977 or Dina Mann 718-263-2326.

March 27-31, 2001 - NDA/AHHPERD National Convention, Cincinnati, OH Convention Center. Contact: Sandra Sumner in Convention Office 1-800-213-7193, ext. 465, or Barbara Hernandez in NDA office 1-800-213-7193, ext. 464.

May 4 & 5, 2001 - "Terra Sanctus" Kara Esposito & *The Omega Dance Company's* NY Season Concert, Cathedral of St. John the Divine, NYC. Contact: 212-666-0256, e-mail kesposito@omegadance.com.

May 19-20, 2001 - "Steadfast Love" An Interfaith workshop led by Joanne Tucker, *Avodah Dance Company*, and Kara Esposito, *Omega Dance Company*, The Cathedral of St. John the Divine, NYC. Contact: 212-666-0256, e-mail kesposito@omegadance.com.

June 11-15, 2001 - "Healing the Body" *The Omega Dance Company's* annual weeklong summer dance intensive at the Cathedral of St. John the Divine. Contact: 212-666-0256, e-mail kesposito@omegadance.com.

June 18-22, 2001 - Carla DeSola teaches "Dancing the Gospel of Peace" at Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

June 25-29, 2001 - Cynthia Winton-Henry & Phil Porter teach "Embodied Spirituality" at Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

July 2-6, 2001 - Mahea Uchiyama teaches "Prayer Dances" at Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

July 8-21, 2001 - Kara Esposito and *The Omega Dance Company* travel and lead an "Artist's Retreat in Bali, Indonesia." Workshops on site in Balinese dance, ritual, and artistry. Contact: 212-666-0256 e-mail kesposito@omegadance.com.

July 9-13, 2001 - "Dancing with the Psalms" with Susan Olsen, Graduate Theological Union Summer School. Contact: GTU Summer School, c/o PSR, 1798 Scenic Avenue, Berkeley, CA 94709.

July 18, 2001 - The American Dance Guild's Annual Board Meeting at the Washington Marriott Hotel. Contact: Marilyn Danitz, 301-657-2883.

July 22-29, 2001 - Dancing Pacific Winds, SDG Festival 2001. Waimea (Kamuela) Hawai'i. Make your travel plans early! Contact: Judy Barnett, Salt Lake City, Utah, Registrar, 1909 East 3380 South, Salt Lake City, Utah 84106, 801-461-0616.

Executive Board Meetings

Winter Executive Board Meeting: Cancelled

Spring Executive Board Meeting: April 21, 2001, Cleveland, Ohio

Board-at-Large Meeting: July 22, 2001, Hawai'i

Sacred Dance Guild Web-site:
www.sacreddanceguild.org



SACRED DANCE GUILD JOURNAL

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